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published in Italy, it appears that in a country, where the people are suffering under the direst oppression—Naples, the late Bomba's realm—one man out of every sixty-nine is a priest—a little piece of information which comes in good season, and may be profitably pondered over in Italy and elsewhere. When ulcers have swollen to an intolerable extent, the cure is near at hand, for a little bleeding brings relief. When the people of Europe begin to awaken from their long lethargy and grapple with realities, they will soon find out that much of the Christianity as it has been practised there, is in truth nothing but blasphemy, and that another reformation is required to do the work which the Reformation has left undone. Socialists as well as religious and political reformers will look upon the revolutionary precedents of Napoleon as a premium offered to their schemes, for he himself is one of their ilk, as will be evident to any one who peruses his *Idees Napoléoniennes*, and some of his other earlier writings, and who ponders over his pandering on many occasions to the agrarian proclivities of the French mob.

This vein of conjecturing and reasoning may seem premature to some and exaggerated to others, but we confess that we have a profound faith in settling days, not only in commercial affairs, but also in the affairs of humanity. The masses of Italy, Germany, France, and the other countries of Europe, to whom we are indebted for our noblest arts and for our best inspirations, have hitherto been deprived of those advantages of culture, education and personal feelings of independence which the masses of our population enjoy. To say that they are unfit for self-government, is as generous as it would have been for the French and Germans to have made the same reproach to us at the time when we threw off the yoke of England. But these nations cheered us on and inspired some of their most gifted children to assist us. The English themselves could only secure liberty by lopping off the head of their king—an extremity to which the Italians and Germans have not yet thought of resorting. If the revolutionary sentiment, set afloat by Napoleon, should result in a general strike for liberty, no people on earth should rejoice more heartily than we Americans, for our brethren in Europe are only attempting to do what we have already partly done. But we would rejoice at it from the still higher consideration, that the thoughtful Germans, and passionate Italians, once thoroughly imbued with a lofty principle of liberty, will work it out, perhaps, with greater logical power and with greater intensity than our unreflective and dyspeptic populations. The enthusiasm for things and thoughts above mere self and pelf may revive, perhaps, some kindred feelings in various directions in this country, and the new era, predicted by Bunsen and heralded by the war upon the beloved and classic soil of Italy, can hardly dawn upon the old world without affecting also the destinies of the new. **

A VADE-MECUM OF COLOR.

COLOR, in its various uses, being a great source of pleasure, and so often to be considered in its various appliances, we extract from Sir Gardner Wilkinson's book "On Color and Taste" a suggestive table for the guidance of those who may desire to refer to a good authority. The table is simply intended to afford hints for the *harmonious arrangement* of color; the *quantity* of any one color in relation to other colors must, so far as this table goes, depend upon the taste of the consulting person.

We divide the table into two parts; the second part to be printed in the following number. Part I. herewith contains sundry references, which will be intelligible when both parts shall be in the hands of the reader.

PART I.

I shall first notice the arrangement of colors by twos, and show their agreement or disagreement.

This is merely with a view to establish their effect upon each other in *juxtaposition*, without reference to the *quantity* of each.

Among the most pleasing of those which harmonize with each other, in pairs, are:—

- | | |
|---------------------------------|--|
| 1. Blue and orange (or gold). | 7. Green and gold. |
| 2. Blue and scarlet. | 8. Black and orange (or gold). |
| 3. Blue and white. | 9. Horsechestnut-brown and orange (or gold). |
| 4. Blue and black. | 10. Brown and gold. |
| 5. Blue and horsechestnut. | 11. Crimson and gold. |
| 6. Purple and orange (or gold). | |

Others harmonize in a minor degree; and others are discords. Others again, though not positive discords, are disagreeable. Some, which I have called "discordant," are less obnoxious than those marked "discords;" and others *want* one or more additional colors to complete harmony. I shall notice them in the following lists. For instances of harmonious combination of *several* colors, the reader is referred to the second Part.

Blue. (See *Buff*; *Gold*, *Canary*, *Crimson*, *Cerise*, *Fauvencolor*.)

1. Blue and red harmonize, but want yellow, and scarlet is preferable to red.

1a. Blue and *crimson*.* (See *Crimson*.)

2. Blue and scarlet (see *Blue*, in Part II.) harmonize, and are more harmonious, from the addition of the yellow contained in the scarlet, than blue and red, *e. g.* in flowers, *blue salvia*, and *scarlet verberna*; or *double delphinium*, and *scarlet geranium*, etc.

3. Blue and salmon-color harmonize.

4. Blue and orange, the most agreeable harmony, *e. g.* *blue salvia* and *marigold*; or *blue corn-flower*, and *Coreopsis Drummondii*. (See Part II. *Blue* A, B, C, D, E, F.)

5. Blue and yellow harmonize, though inferior to, and less warm and rich than, blue with orange (*e. g.* *blue salvia* and *yellow cæcolaria*). But blue should not be placed between two yellows (nor a yellow between two blues), except in certain

* By this arrangement I have generally placed the harmonious combinations in the beginning and the discords at the end. Those with the number followed by a letter, as 1a, show that the same combination is given elsewhere, if referred to under a name in italics, as here under *crimson*.

cases, as when a blue is separated from a red on one side, and from a green (or other color) on the other, by a yellow line.

6. Blue and white harmonize.
7. Blue and silver harmonize, but cold.
8. Blue and black harmonize. But if red is added they are wanting; and require the addition of white, or yellow, or orange. (See *Blue*, A. 17, in Part II.)
9. Blue and horsechestnut harmonize, and have a rich effect.
10. Blue and chestnut harmonize.
11. Blue and chocolate harmonize.
12. Blue and brown harmonize.
13. Blue and stone-color harmonize, but the blue is rather too powerful for it.
14. Blue and drab harmonize, but the blue is rather too powerful.

15. Blue and pink, a poor effect, but not a discord.

16. Blue and peach, a poor effect, the blue also overpowers its companion.

17. Blue and green are wanting, and require another color to complete the harmony.

18. Blue and purple harmonize by analogy, but wanting; they require the addition of scarlet and gold.*

19. Blue and blue-purple wanting by analogy.† This blue-purple is what is generally called puce.

20. Blue and lilac wanting by analogy, and poor.

21. Blue and grey harmonize, but wanting, and seldom useful in combination with others; except when grey is employed as a ground.

HUES OF BLUE:

Sky-blue. This is what we call *sky-blue*, but the name is indefinite. Blue of the sky is very different; it is that of a southern climate, and is the true blue color.

1. Sky-blue and lilac wanting by analogy, and poor.
2. Sky-blue and pink poor.
3. Sky-blue and white, poor and cold. (Other combinations are not deserving of notice).

Torquoise-blue and drab (naukin, fawn, and light chestnut) harmonize.

Yellow. (See *Blue*, *Gold*, *Canary*, *Drab*, *Stone-color*. (Yellow must be used in moderate proportions, and is very inferior in effect to gold, the place of which, indeed, it can by no means hold (see *Gold*). It is also very inferior to orange in many cases; but it serves to brighten up a composition, to separate blue and red, and to form a harmonious combination with them. (By yellow I mean *Crome* No. 2. In flowers, *yellow calceolaria*, *broom*, and *furze*.)

1. Yellow and black harmonize; but are inferior to, and colder than, orange and black, and not so well balanced. (See Part II. *Black* with *Yellow*.)

2. Yellow and green harmonize, but inferior to orange and green.

3. Yellow and horsechestnut-color harmonize; e. g. the y. petals of the *hollyhock* and its purple eye (but y. not so rich as orange).

* When marked as "wanting," the colors required to complete their harmonious effect will be generally found in Part II. (where several colors are combined), provided they are of sufficient importance to be recommended for combination in design.

† That is to say have too near an affinity for each other; the preponderating primary color being too apparent as an element of the compound color.

4. Yellow and brown harmonize, but inferior to No. 3. (See *Brown*.)

5. Yellow and chestnut harmonize,* but wanting by analogy.

6. Yellow and purple harmonize, as in the *heartsease*.

7a. Yellow and red-purple wanting and disagreeable, and the purple has a brown appearance.

8. Yellow and pink-purple, or mulberry, wanting and disagreeable, but not a positive discord.

9. Yellow and blue-purple harmonize, as in one kind of *heartsease*, but colder than, and inferior to, orange.

10. Yellow and white wanting, and poor by daylight; but they light up well at night.

10a. Yellow and gold (see *Gold*) harmonize by analogy, but wanting by analogy.

11. Yellow and orange harmonize by analogy, but wanting by analogy. They would be improved by blue and black.

12. Yellow and red harmonize, but wanting, they require blue. (See Part II. *Blue*, A 1, 2, 3; B 1, 2, 6; C 1, 2, 3, 4, 5; and F 1, 2, 3, 4, 5, 6, 7, 8, 9.)

13. Yellow and scarlet wanting by analogy.

14. Yellow and crimson harmonize, and better than the two preceding, but inferior in effect to crimson with orange or gold; and the yellow is overpowered.

15. Yellow and pink discord, disagreeable, and poor.

16. Yellow and peach discord, disagreeable, and poor.

17. Yellow and salmon-color poor, and wanting by analogy.

18. Yellow and grey, poor and wanting.

19. Yellow and slate-color wanting.

20. Yellow and lilac wanting. (See *Lilac*, Part II.)

21. Yellow and drab wanting.

22. Yellow and buff wanting by analogy.

23. Yellow and silver wanting, but light up at night.

Canary is not sufficiently powerful to combine with most colors, and generally offends, in combinations, against the rule of having the tones of equal intensity.

1. Canary and blue harmonize, but are rather cold; and the canary overpowered by the blue.

2. Canary and yellow wanting by analogy.

3. Canary and crimson harmonize, but the canary overpowered by the crimson; cerise would be rather better.

4. Canary and green poor. The canary is overpowered, and takes a greenish hue.

5. Canary and black harmonize, but the black is too powerful for the canary.

Straw-color and *Lemon-color*, and *Buff* are open to the same objection, in combination, as canary, being overpowered by most colors; as is the pale yellow of *yellow hawkweed*.

Buff. (See *Yellow*, *Gold*, *Red*, *Crimson*, *Purple*, *Blue-purple*, *Lilac*, *Green*, *Blue-green*, *Black*, *White*, *Grey*, *Brown*, *Chestnut*, *Drab*, *Stone*.)

1. Buff and blue harmonize, but buff overpowered by its companion.

2. Buff and crimson harmonize, but buff overpowered by its companion.

3. Buff and scarlet harmonize, but buff overpowered by its companion.

* Chestnut color is, from custom, considered lighter than that of the Spanish chestnut fruit, and I therefore apply it according to common acceptance. Use horsechestnut for the richest color of this fruit.

4. Buff and purple harmonize, but buff overpowered by its companion.

5. Buff and blue-purple harmonize, but buff overpowered by its companion.

6. Buff and chestnut wanting; they would be better with blue, or with blue, and black, and scarlet.

Gold. (See *Orange, Red, Slate, Brown, Chestnut.*) Gold is more beautiful in combination with other colors than yellow, which is harsh; and it would be impossible to use the same quantity of yellow as gold, either as a ground, or in combination with other colors.

1. Gold and green pleasing harmony.

2. Gold and blue pleasing harmony.

3. Gold and crimson rich harmony.

4. Gold and purple rich harmony.

5. Gold and scarlet, rich harmony, but from greater analogy it is inferior to No 3.

6. Gold and horsechestnut rich harmony.

7. Gold and lilac harmonize (as do gold and lavender.) (See *Lilac, A, B, C, D, Part II.*)

8. Gold and black harmonize.

8a. Gold and white (see *White*) harmonize, but wanting.

9. Gold and yellow wanting by analogy, but light up well by night.

10. Gold and grey harmonize, but cold and wanting.

11. Gold and buff wanting by analogy.

12. Gold and drab wanting and poor.

Orange. (See *Blue, Yellow, Scarlet, Drab, Stone-color.*) Orange is the color of the fruit, and of the *Coreopsis Drummondii*, etc.

1. Orange and black harmonize better than yellow and black.

1a. Orange and blue. (See *Blue, No. 4.*)

2. Orange and horsechestnut harmonize very agreeably. (See *Part II. Blue, B 6a, F 5.*)

3. Orange and brown harmonize very agreeably.

4. Orange and purple (or red-purple) harmonize very agreeably as centre (stamens) and petals of the *Jacobaea* or *Senecio*.

5. Orange and blue-purple (or puce) harmonize.

6. Orange and green harmonize very agreeably, as the flower and leaves of *Coreopsis Drummondii*.

7. Orange and white wanting, but light up well by candlelight.

8. Orange and gold harmonize by analogy, but wanting.

Orange will not take the place of gold and an orange ground is poor and dead compared to one of gold.

8a. Orange and yellow wanting by analogy. (See *Yellow, No. 11.*)

9. Orange and red harmonize by analogy, but wanting.

10. Orange and salmon-color wanting by analogy.

11. Orange and crimson rich, but wanting. (See *Part II. Blue, A 4; E 6; F 2, 3.*)

12. Orange and slate-color disagreeable.

13. Orange and lilac disagreeable.

14. Orange and grey disagreeable.

15. Orange and drab wanting.

16. Orange and chestnut wanting.

17. Orange and silver wanting, but lights up at night. *Silver* is so seldom required for ornamentation that I do not think it necessary to consider its combination with colors.

Salmon-color. (See *Blue, Yellow, Orange, Red, Purple, Green.*)

Red-Orange (red-lead orange) differs very much from the yellow orange above. (In flowers, the pistil of the *saffron crocus*.)

1. Red-orange and black, wanting, and very inferior to yellow-orange with black.

2. Red orange and blue harmonize.

3. Red-orange and brown wanting by analogy.

4. Red-orange and purple wanting (and by analogy, if a red-purple.)

Red. (See *Blue, Yellow, Orange, Purple, Black.*) Red is less suited for ornamentation than scarlet and crimson. In flowers it is the color of the original *Verbena Melindris*.

1a. Red and green wanting. (See *Part II. Blue, B 2; O 1; 8; E 1, 2; F 1.* When the red approaches to pink, a discord; when the red has a scarlet hue, and the green is of a bright and rather yellow hue, the combination is less disagreeable than when the latter is a blue-green; and though this may be contrary to theory, which requires more blue to balance the red and yellow of the scarlet, the fact is proved by experience; thus, the flower and leaf of the *scarlet geranium* accord better than the same flower with the blue leaf of the *Iris* or *Flag*.)

2. Red and blue-green disagreeable.

3. Red and olive-green discord.

3a. Red and tea-green. (See *Tea-green, and Crimson.*)

4. Red and purple wanting. (See *Part II. Blue, O 2, 5; E 3, 4; F 1.*)

5. Red and blue-purple wanting.

6. Red and pink-purple, or mulberry color, wanting by analogy.

7. Red and claret-purple wanting by analogy.

8. Red and horsechestnut wanting by analogy.

8a. Red and black. (See *Black.*)

9. Red and white harmonize, but wanting.

10. Red and scarlet wanting by analogy.

11. Red and pink wanting by analogy.

12. Red and pink wanting by analogy.

13. Red and salmon-color wanting by analogy.

14. Red and brown wanting by analogy. (See *Part II. Blue, B 1; C 4; E 4.*)

15. Red and chestnut more wanting than brown.

16. Red and canary wanting, and the red overpowers its companion.

17. Red and buff wanting, and the red overpowers the buff.

18. Red and straw-color wanting, and the red overpowers its companion.

19. Red and gold harmonize, but inferior to crimson and gold. (See *Gold.*)

20. Red and grey harmonize, but wanting.

21. Red and lilac-color wanting. Cerise and lilac would be better.

22. Red and slate-color wanting.

23. Red and drab wanting, and the red overpowers it.

24. Red and stone-color wanting, and the stone-color is overpowered.

25. Red and fawn-color wanting, and the red overpowers it.

HUES OF RED:

Scarlet. (See *Blue, Yellow, Orange, Gold, Red, Crimson, Purple, Lilac, Green, Black, White, Brown, Chestnut, Drab.*) Scarlet is a color which is seen at a very great distance (on which account it has been objected to for soldiers' uniforms); and it is better adapted from its brightness than red for orna-

mentation, except in glass, in which translucent material the ruby color is more effective; and when united with blue and yellow in a glass window, ruby-color gives a brilliant and pleasing concord. (In flowers, the *Tom Thumb geranium*, *scarlet lychnis*, and *corn poppy*.)

1. Scarlet and green; better than red and green, and still better than crimson and green, but wanting. (See *Red* and *Green*; see Part II. *Blue*, A 8, 9; B 2; C 1, 8, 11, 22; D 1, 2, 7; E 1, 2, 3, 7; F 1, 9.)

2. Scarlet and blue-green wanting and disagreeable.

3. Scarlet and olive-green discordant.

4. Scarlet and tea-green disagreeable.

5. Scarlet and purple harmonize, but wanting. (See *Blue* A 7; B 7, 8, 8a, 9; C 2, 5, 11; D 3, 7, 9; E 1, 3, 4, 5, 8; and F 1, 5, 7, 8.)

6. Scarlet and blue-purple harmonize, but wanting.

7. Scarlet and claret-purple harmonize, but wanting.

8. Scarlet and horsechestnut harmonize, but wanting. (See Part II. *Blue*, B 6a; C 21; and F 5.)

8a. Scarlet and black. (See *Black*.)

9. Scarlet and white harmonize but wanting. See Part II. *Blue*, A 11; B 4, 5, 6, 9, 10; C 1, 2, 3, 4, 6, 7, 13, 22; D 1, 2, 3, 5; E 1, 2, 3, 4, 5, 7, 8; and F 1, 8, 9.)

10. Scarlet and crimson harmonize, but wanting by analogy.

11. Scarlet and pink harmonize, but wanting by analogy.

12. Scarlet and brown wanting. (See Part II. *Blue*, D 5; E 4, 5, 7; F 8, 9.)

13. Scarlet and chestnut wanting by analogy.

14. Scarlet and orange harmonize, but wanting by analogy.

14a. Scarlet and yellow. (See *Yellow*.)

15. Scarlet and canary wanting and poor, and the scarlet overpowers it.

16. Scarlet and buff wanting and poor, and the scarlet overpowers it.

17. Scarlet and straw-color wanting and poor, and the scarlet overpowers it.

17a. Scarlet and gold. (See *Gold*.)

18. Scarlet and grey harmonize, but wanting.

19. Scarlet and lilac wanting.

20. Scarlet and slate-color wanting.

20a. Scarlet and drab wanting. (See *Drab*.)

21. Scarlet and stone-color wanting.

22. Scarlet and fawn-color wanting.

Red-lead color has nearly the same conditions as scarlet, and as red-orange.

Crimson. (See *Yellow*, *Canary*, *Gold*, *Orange*, *Buff*, *Red*, *Scarlet*, *Lilac*, *Green*, *Black*, *White*, *Brown*, *Chestnut*, *Drab*.) Crimson combines less pleasingly than scarlet with most colors; but is useful when great richness is required. In flowers, inside of *cactus speciosissimus*.)

1. Crimson and blue harmonize, but wanting; and they do not combine so well as blue and scarlet; they want yellow.

2. Crimson and purple wanting. (See Part II. *Blue*, A 7a; B 6b; C 9a; D 4; E 8; F 3, 4, 5, 6, 7.)

3. Crimson and blue-purple wanting.

4. Crimson and horsechestnut wanting. (See Part II. *Blue*, B 6a; C 21; D 5; F 4, 5.)

5. Crimson and slate-color harmonize, but the crimson overpowers it.

6. Crimson and pink wanting by analogy.

7. Crimson and peach wanting by analogy, and the crimson overpowers it.

8. Crimson and tea-green wanting, and the crimson overpowers it. Cerise and tea-green are preferable. (See *Tea-green*.)

9. Crimson and olive-green discordant.

10. Crimson and grey wanting.

Red-crimson. Red-crimson and orange harmonize, and are a rich concord, as the petals and anthers of the crimson (or old damask) rose.

Brown-crimson, *Pink-crimson*, *Purple-crimson*, *Blue-crimson*, (or *Grosseille*), are seldom used in combination with other colors for ornamentation, for which they are less suited than for dresses.

Cerise. (See *Red*, *Crimson*, *Tea-green*, *Slate-color*.)

1. Cerise and scarlet wanting by analogy.

2. Cerise and blue wanting.

2a. Cerise and lilac harmonize. (See *Lilac*.)

Pink is an intractable color for combination. It looks better alone; but, like peach-color, it may be used *sometimes* with others in patterns. Perhaps black combines with it better than any other color, as black lace on a lady's pink dress. A dark purple may also be used instead of black. Pink is suited to young people without any attempt to combine it with other colors.

1. *Rose-color*; 2. *Deep Rose-color*. The same conditions apply to rose-color as to pink. There is, however, a difference in the combination with green, which, unbearable with pink, may be tolerated with rose-color; though rarely, except in the case of rose-colored flowers (as roses, camellias, etc.) with green leaves; but these leaves when of a yellowish tinge (like ferns) are better than of bluish-green. No. 2 is better suited to combine with green than No. 1.

Peach-color—properly that of the peach blossom, but conventionally applied to another color, to a lilac-purple. A delicate color, not well suited for combination, and better alone, like pink. There are some cases where it may come in well among a number of secondary and other colors, as in glass windows, carpets, etc., but sparingly. (See *Blue*, *Yellow*.) It has much the same conditions as light pink.

Purple. (See *Blue*, *Yellow*, *Gold*, *Orange*, *Red*, *Crimson*, *Black*, *White*.)

1. Purple and gold; rich harmony.

1a. Purple and yellow harmonize. (See above, *Yellow*; and see *Blue* in Part II. A 26; B 8, 18; C 2, 5, 9a, 16, 18, 19, 21; D 3, 4, 7, 9; E 1, 4, 8; F 1, 3, 4, 6, 7, 8.)

2. Purple and scarlet harmonize, but wanting. (See *Blue* in Part II. A 7; B 7, 8, 8a, 9; C 2, 5, 11, 21; D 3, 7, 9; E 1, 8, 4, 8; F 1, 8.)

3. Purple and blue-purple wanting by analogy.

4. Purple and maroon wanting by analogy.

5. Purple and lilac wanting by analogy.

6. Purple and slate-color wanting by analogy.

7. Purple and pink wanting by analogy, and the pink overpowered by it.

8. Purple and peach-color wanting by analogy, and the peach-color overpowered by it.

9. Purple and grey poor and wanting.

10. Purple and brown wanting. (See Part II. *Blue*, C 16, 18; E 4; F 7, 8.)

11. Purple and chestnut wanting and disagreeable.

12. Purple and horsechestnut wanting and disagreeable.
13. Purple and drab wanting, and the drab overpowered by it.
14. Purple and stone-color wanting and poor, and the stone-color overpowered by it.
15. Purple and green the worst kind of discord.*
16. Purple and citrine discord.

Blue-purple, generally called *Puce*, but more properly *Damson-color*. (See *Blue, Yellow, Orange, Red, Crimson, Purple-slate, Blue-green, Black, White, Grey, Brown, Chestnut, Drab, Stone-color*.)

1. Blue-purple and gold harmonize.
2. Blue-purple and scarlet harmonize, but wanting.
3. Blue-purple and lilac wanting by analogy.
4. Blue-purple and buff wanting.
5. Blue-purple and horsechestnut wanting.
6. Blue-purple and chestnut wanting.
7. Blue-purple and canary wanting and cold.
8. Blue-purple and green discord.

Pink-purple, or *Red-purple*, or *Mulberry-color*.

1. Mulberry-color and blue wanting.
2. Mulberry-color and orange harmonize (with yellow rather cold).
3. Mulberry-color and gold rich harmony.
4. Mulberry-color and green discord.

Claret-purple.

1. Claret-purple and gold rich harmony.
2. Claret-purple and orange harmonize.
3. Claret-purple and yellow wanting, the yellow is too cold.
4. Claret-purple and blue wanting by analogy.
5. Claret-purple and red wanting by analogy.
6. Claret-purple and black wanting.
7. Claret-purple and green discord.

Brown claret-purple, or *Maroon* (properly chestnut, *Marron*, but changed by custom.) Mr. Field says, maroon or marrone "is composed of black and red, or black and purple, or black and russet, or with black and any other denomination of pigments in which red predominates." Maroon has nearly the same condition as the two last.

Lilac. (See *Blue, Yellow, Orange, Buff, Gold, Purple, Blue-purple, Slate, Blue-green, Black, White, Grey, Brown, Chestnut, Drab, Stone-color*.)

1. Lilac and gold harmonize. (See *Gold*; and see *Lilac* in Part II.)
2. Lilac and canary poor.
8. Lilac and straw-color poor.
4. Lilac and scarlet harmonize, but lilac is better with cerise.
5. Lilac and cerise harmonize.
6. Lilac and crimson harmonize, but overpowered by the crimson.
7. Lilac and horsechestnut (or brown) wanting.
8. Lilac and green discord.

Lavender follows nearly the same conditions as *Lilac*.

Slate-color. (See *Yellow, Orange, Buff, Red, Purple, Green, White, Brown, Chestnut*.) It is a heavy color, inferior to lavender and lilac.

1. Slate-color and black harmonize.

2. Slate-color and cerise-harmonize.
3. Slate-color and scarlet harmonize.
4. Slate-color and gold harmonize.
5. Slate-color and crimson harmonize, but overpowered by the crimson.
6. Slate-color and blue wanting by analogy.
7. Slate-color and blue-purple wanting by analogy.
8. Slate-color and lilac wanting by analogy.
9. Slate-color and grey wanting by analogy.
10. Slate-color and drab poor and wanting.
11. Slate-color and stone-color wanting.
12. Slate-color and green discord.

Evening Primrose (Primula) has conditions very similar to *peach-color*.

Green. (*Bright green*.) By *green* it should be understood that I mean a bright hue, partaking of emerald, moss, verdigris, or a full *grass-green*, and not any of those blue-greens, olive-greens, and others, too often combined with other colors.

(See *Blue, Yellow, Gold, Orange, Red, Crimson, Purple, Blue-purple, Lilac, White*; see also various combinations of *Green* in *Blue*, Part II. A, B, C, D, E, F.)

1. Green and blue-green wanting by analogy.
- 1a. Green and gold a rich harmony. (See *Gold*.)
2. Green and straw-color wanting.
3. Green and canary color wanting.
4. Green and buff wanting.
5. Green and red wanting and disagreeable.
6. Green and scarlet wanting; but not discordant, as green is with crimson.
7. Green and slate-color disagreeable and discordant.
8. Green and black do not combine well, each spoiling the effect of the other.
9. Green and grey disagreeable.
10. Green and brown wanting and discordant.
- 10a. Green and horsechestnut wanting and discordant.
11. Green and chestnut wanting and discordant.
12. Green and chocolate color discordant.
13. Green and drab disagreeable.
14. Green and stone-color disagreeable.
15. Green and fawn-color disagreeable and discordant.
16. Green and plum-color discord.
17. Green and pink discord.
18. Green and crimson discord.
19. Green and peach discord.
20. Green and purple discord.
21. Green and grey wanting and disagreeable.
22. Green and russet discord.

HUES OF GREEN:

Dark Blue-green. (See *Canary, Red, White*.)

1. Blue-green and orange wanting.
2. Blue-green and yellow wanting and harsh.
3. Blue-green and blue wanting by analogy, and disagreeable.
4. Blue-green and scarlet wanting.
5. Blue-green and pink discord.
6. Blue-green and crimson discord.
7. Blue-green and buff disagreeable.
8. Blue-green and purple discord.
9. Blue-green and lilac discord.
10. Blue-green and slate-color discord.

* This applies to all purples and greens.

Other hues of green, as rifle-green,* pea, parrot, olive, sea, apple, leek, sap, and others, are little used for ornamentation, except in particular cases, I shall therefore only notice tea-green.

Tea-green. (See *Scarlet, Crimson, Green.*)

1. Tea-green and cerise; almost the only agreeable combination with tea-green; and then the latter should be a ground. Tea-green is one of those colors which look better alone.
2. Tea-green and red discordant, and overpowered by the red.
3. Tea-green and scarlet disagreeable.
4. Tea-green and blue wanting.
5. Tea-green and yellow wanting.

Russet, Citrine, Olive (the three tertiaries), are of little importance in combination with other colors. There are few with which they could be united for decorative purposes; and I have already shown how badly they accord with the primary and their accidental secondary colors.

Black. (See *Blue, Yellow, Canary, Gold, Orange, Pink, Slate-color, Green, Grey, Brown, Chestnut*; see various combinations with black, under *Blue Red, Black*, in Part II.)

1. Black and white harmonize by contrast. They give each other their full power when in juxtaposition—the black looks blacker, and the white whiter; but they are rather cold and harsh when without any other color.

1a. Black and blue. (See *Blue*.)

1b. Black and yellow harmonize; they are also a strong contrast, and set off each other (see *Yellow*), though not to the same degree as black and white.

1c. Black and orange. (See *Orange*.)

2. Black and buff harmonize, but the black overpowers its companion.

3. Black and straw-color harmonize, but the black is overpowering.

4. Black and red injure each other's effect, the black assuming a rusty tinge and the red being dulled. (See above, *Black, Red, and White*.)

5. Black and scarlet harmonize, but wanting.

6. Black and crimson harmonize, but wanting and rather heavy; black looks better with cerise.

7. Black and purple harmonize, but wanting and gloomy.

8. Black and blue-purple harmonize, but wanting and gloomy.

9. Black and lilac, or black and lavender-color harmonize.

10. Black and pink-purple, or mulberry harmonize, but wanting and gloomy.

11. Black and horsechestnut harmonize, but wanting and gloomy.

12. Black and drab harmonize, and look well, though the black is rather overpowering.

13. Black and stone-color wanting.

14. Black and peach wanting and disagreeable.

A black border to grey, or to drab, or to a blue-grey, is harmonious.

Grey. (See *Blue, Yellow, Gold, Orange, Red, Crimson, Purple, White, Brown, Chestnut*.)

1. Grey and scarlet harmonize, but wanting.

* Rifle green may serve as a ground for some draperies, but is too heavy for general use in ornamentation. It has been properly objected to for the uniform of riflemen, being seen at a great distance, when it looks black; grey would of course be better suited for that purpose.

2. Grey and blue-purple wanting.

3. Grey and lilac wanting by analogy.

4. Grey and black wanting by analogy.

5. Grey and drab wanting.

6. Grey and stone-color wanting.

7. Grey and canary wanting.

8. Grey and buff wanting.

Grey is a very good ground for other colors.

White. (See *Blue, Sky-blue, Yellow, Orange, Red, Black*; and see Part II. *Blue*, A 10, 11; B 4, 5, 6, 9, 10; C 1, 2, 3, 4, 6, 7, 9, 10, 13, 20; D 1, 2, 3, 4, 5, 6, 8, 10; E 1, 2, 3, 4, 5, 6, 7, 8; F 1, 2, 3, 4, 6, 7, 8, 9; and *Black*; and *White*.)

1. White and gold harmonize, but wanting by daylight, except when gold is used to pick out the pattern upon white; they light up well together by candlelight.

2. White and red. (See above, *Red*, 9.)

3. White and scarlet harmonize, but white overpowered by the scarlet, except when in much smaller quantity.

4. White and crimson harmonize, but white overpowered by the crimson, except when in much smaller quantity.

5. White and brown harmonize, but white overpowered by brown, except when in much smaller quantity.

6. White and chocolate-color harmonize, but white overpowered by the chocolate-color, except when in much smaller quantity.

7. White and purple wanting, and white overpowered by the purple, except when in much smaller quantity.

8. White and blue-purple wanting, and white overpowered by the blue-purple, except when in much smaller quantity.

9. White and lilac wanting and poor.

10. White and slate-color wanting and poor.

11. White and green wanting, cold and poor.

12. White and blue-green wanting and disagreeable.

13. White and olive-green wanting and disagreeable.

14. White and tea-green wanting and disagreeable.

15. White and canary wanting.

16. White and straw wanting.

17. White and buff wanting.

18. White and grey wanting.

19. White and brown wanting.

20. White and chestnut wanting.

21. White and drab wanting and poor.

22. White and stone-color wanting.

Brown. (See *Blue, Yellow, Orange, Red, Purple, Green, White*.)

1. Brown and gold harmonize well.

2. Brown and crimson harmonize, but wanting. (See Part II. *Blue*, D 6; E 6, 7; F 2, 6, 7.)

3. Brown and scarlet wanting. (See Part II. *Blue*, B 1; C 4; D 5; E 4, 5, 7; F 8, 9.)

4. Brown and purple wanting. (See Part II. *Blue*, C 16, 18; E 4, 5; F 6, 7, 8.)

5. Brown and lilac wanting and disagreeable.

6. Brown and black wanting. (See Part II. *Blue*, D 5, 6; E 4, 5, 6, 7; F 2, 6, 8, 9.)

7. Brown and grey wanting.

8. Brown and chestnut wanting by analogy.

9. Brown and buff wanting and poor.

10. Brown and drab wanting and poor.

11. Brown and silver wanting.

Red-brown. (*Chocolate* follows much the same rules as *Red-brown.*)

1. Red-brown and gold harmonize well.
2. Red-brown and black harmonize.
3. Red-brown and blue harmonize.
4. Red-brown and yellow wanting.
5. Red-brown and orange harmonize, but wanting.
6. Red-brown and lilac wanting.
7. Red-brown and red wanting by analogy.
8. Red-brown and stone-color wanting.
9. Red-brown and drab wanting by analogy; and drab over-come by the red-brown.
10. Red-brown and green discord.

Horsechestnut, which is a richer kind of *Red-brown*, harmonizes well with amber-color and many others. (See *Blue, Yellow, Gold, Orange, Red, Scarlet, Crimson, Purple, Lilac, Green, Black.* See Part II. *Blue, B 6a; C 21; E 4, 5; F 4, 5.*)

Chestnut. (See *Blue, Yellow, Orange, Red, Purple, Green, Black, White, Brown.*)

1. Chestnut and gold harmonize.
2. Chestnut and crimson wanting.
3. Chestnut and scarlet wanting.
4. Chestnut and purple wanting.
5. Chestnut and blue-purple wanting.
6. Chestnut and lilac wanting.
7. Chestnut and grey wanting.
8. Chestnut and stone-color wanting.
9. Chestnut and drab wanting.

Drab. (See *Blue, Yellow, Orange, Red, Purple, Green, Black, White, Brown.*)

1. Drab and scarlet harmonize, but drab overpowered by the scarlet.
2. Drab and crimson harmonize, but drab overpowered by the crimson.
3. Drab and blue-purple harmonize, but drab overpowered by the purple, and not agreeable.
4. Drab and lilac disagreeable.
5. Drab and orange wanting.
6. Drab and yellow wanting.
7. Drab and buff wanting.

Stone-color. (See *Blue, Red, Purple, Slate, Green, Black, White, Chestnut.*)

1. Stone-color and yellow wanting.
2. Stone-color and orange wanting.
3. Stone-color and buff wanting.
4. Stone color and blue-purple wanting.
5. Stone color and lilac wanting.
6. Stone-color and brown wanting.
7. Stone-color and drab wanting.

Fawn-color.

1. Fawn-color and blue harmonize, but wanting, and fawn-color overpowered by its companion.
2. Fawn-color and brown wanting, and fawn-color overpowered by its companion.
3. Fawn-color and purple wanting, and fawn-color overpowered by its companion.
4. Fawn-color and pink wanting and poor.

END OF PART I.

TEMPERA AND ENCAUSTIC IN ANTIQUITY AND THE MIDDLE AGES.

From "Painting Popularly Explained," by T. J. GULLICK and J. TIMBÉ.

2. **THE ASSYRIANS.**—Mr. Layard tells us that traces of color and gilding were found upon nearly all the bas-reliefs discovered at Nineveh; thus showing that the Assyrians, like other nations, painted their sculptures and the architectural ornaments of their buildings. The Art displayed in the sculptures, although rude and primitive, was distinguished by considerable truth of outline and elegance of detail, and was in some respects superior to the Egyptian. It has now taken its place amongst other styles of ancient Art, and is easily recognized by its peculiar characteristics, especially in the treatment of the human form, marked by the strong development of the limbs and muscles; in the nature of its ornamentation frequently distinguished by considerable grace and beauty; and in the conventional mode of portraying natural objects, such as mountains, trees, rivers, etc. The colors employed, as far as they have yet been analyzed, were mineral pigments. There are, however, grounds for believing that vegetable colors were not unknown to the Assyrians, but were extensively used in decorating the walls of their palaces: still, being subject to more rapid decay than the mineral pigments, they have disappeared. The colors discovered in the ruins were a blue of great brilliancy, derived from copper; red, yellow, white, black, and green. These colors, with several shades and tints, may be seen on bricks brought from the ruins, and preserved in the British Museum. The dark black outline is a distinguishing feature of Assyrian Art. As on Egyptian monuments, colors were probably used conventionally—that is to say, the same colors were always employed for a certain class of objects. From the drawings made from painted walls at Khorsabad, recently sent to Paris, it would appear, however, that human flesh was closely imitated in color. The Assyrians seem also to have been fond of using only two colors, such, for instance, as yellow and blue, in very elaborate decorations, combining them so as skillfully to produce a very pleasing effect.

THE GREEKS.—Painting is said to have passed through several stages in Greece, commencing with simple *skiagraphy*, or shadow-painting; by which is meant giving the exterior outline, or shape of the shadow of an object, without any intermediate lines. According to the well-known pretty fable, the origin of painting is attributed to an effort in skiagraphy, viz., that of the Greek maiden to trace the outline of the shadow of her departing lover on the wall. The *monographic* style consisted also of lines, but the inner lines or markings were given as well as the exterior outline. In *monochromatic* compositions, as is intimated by the derivation of the word, one color only was used (the black designs on the vases were probably considered monochrome paintings); while in *polychromy* several colors are, of course, employed. Finally, *zographia* appears to have been the full art of painting to the life, and applying colors duly subordinated to the laws of light and shade.

Painting was later than sculpture in becoming an independent Art in Greece, partly because the Grecian worship stood in little need of it. For a long time, therefore, all paintings consisted in coloring statues and reliefs of wood and clay. Homer speaks only of red-prowed and purple-prowed ships; he alludes, however, to elegant and elaborate embroidery as something not uncommon, and "this is painting in principle, though not actually in practice; it is textile painting, or painting with the